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Symphonic Winds

Stephen K. Steele Conductor
Illinois State University

Daniel J. Farris Conductor

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Music Department
Illinois State University

SYMPHONIC WINDS

Stephen K. Steele and
Daniel J. Farris, *Conductors*

Braden Auditorium
Sunday Afternoon
April 26, 1998
3:00 p.m.

The one-hundred and fifty-sixth program of the 1997-98 season

Program

An Outdoor Overture (1938)

Aaron Copland

(1900-1990)

Trauermusik (1844)

Edited by Michael Votta and John Boyd

Richard Wagner

(1813-1883)

Sketches On A Tudor Psalm (1971)

Fisher Tull

(1934-1994)

Daniel J. Farris, *Conductor*

Intermission

Second Symphony (1983)

Elegia

Variazioni Interotte

Finale

James Barnes

(born 1949)

Steven K. Steele, *Conductor*

Program Notes

Aaron Copland was born in Brooklyn, New York on November 14, 1900. He is unequalled in stature among American composers. Aside from his prodigious output, Copland's role as pioneer and mentor to succeeding generations of American composers was indispensable to the development of a distinctly American style. Copland's early works established him as a colossus in American music. His use of advanced harmonic and rhythmic practices, as well as jazz elements in so-called serious concert music, caused him to be viewed by some in conservative circles as a wild modernist. During the mid 1930's, Copland turned to writing in a more accessible style. His use of American folk tunes and cowboy songs, along with his development of a less complicated harmonic vocabulary characterized by open intervals, created a prototype American sound.

An Outdoor Overture was premiered on December 16, 1938, by the New York High School of Music and Art Orchestra, Alexander Richter conducting. Copland writes:

An Outdoor Overture owes its existence to the persuasive powers of Alexander Richter, head of the music department of the High School of

Music and Art. He had witnessed a performance of *The Second Hurricane* and made up his mind that I was the man to write a work for his school orchestra. . . Richter won me over when he explained that my work would be the opening gun in a campaign the school planned to undertake with the slogan: "American Music for American Youth." I found this so irresistible that I interrupted my orchestration for *Billy the Kid* in the fall of 1938 to write the piece.

Though music for the stage dominates the works of **Richard Wagner**, this prolific German composer made numerically fewer, but significant contributions to choral, orchestral, chamber, piano, wind ensemble, and military band repertoire. He wrote *Trauermusik* (often erroneously titled, *Trauersinfonie*) for wind instruments in 1844 for the transferal of Carl Maria von Weber's remains from London to the Catholic Cemetery in Friedrichstadt on December 14, 1844. (Wagner also composed the chorus *An Webers Grabe* for the same occasion.) These tributes demonstrate Wagner's strong indebtedness to the "father of German Romantic Opera." As originally planned, *Trauermusik*-a collage of themes from Weber's *Euryanthe*-required an enormous wind contingent of seventy-five players. Michael Votta and John Boyd have collaborated on a new edition for modern size ensemble.

Sketches On A Tudor Psalm, composed in 1971, is based on a sixteenth century setting of the *Second Psalm* by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis for his *Fantasia for String Orchestra* in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

Second Symphony was composed in 1983 by **James Barnes**, a faculty member at the University of Kansas. The first movement, *Elegia*, is in sonata form with the first theme introduced by the tubas and low clarinets. The second movement, *Variazioni Interotte*, is composed of a combination of several symphonic forms. It also uses a familiar children's chant and the well know melody *Veni Emmanuel*. Using sonata form as a basis for organizing the movement, the *Finale* is intended to be a "tour de force" for the symphonic band medium. The first theme is heroically stated by the horns and euphoniums at the beginning and returns at the end using the full brass choir.

Personnel

Flute

Laurie Anderer, Libertyville
Melissa Levy, Palatine
*Kori McGartland, Carlinville
Amy Perschall, Bloomington
Jaimie Quiram, Hudson
Lindsay Waibel, East Peoria

Oboe

*Missy Braun, Normal
Jennifer Corrigan, Mendota

Clarinet

Josh Anderson, Farmington
*Carolyn Hanson-Tufts, Bloomington
Amy Hentsch, New Lenox
Ryan Krapf, Monee
Samantha Owens, Plainfield
Erik Tomlin, Aurora
Denise Yonker, Pontiac

Bass Clarinet

Brianette Baldi, Gurnee
Peter Thompson, Lockport

Contrabass Clarinet

Andrea Lawhun, McHenry
Peter Thompson, Lockport

Bassoon

*Michael Golden, Lansing
Laura Maland, Coal City

Contrabassoon

Amy Harkess, Buffalo Grove

Alto Saxophone

Mike Guerrero, Sterling
*Joshua Masterman, Mt. Morris

Tenor Saxophone

Jessica Vetter, Richton Park

Baritone Saxophone

Jeff Klinker, Geneva

Horn

April Andresen, Elgin
Darcie Condon, Roselle
*Shay Einhorn, Roselle
Kristin Kopta, Lemont
Elizabeth Lenz, Lemont
Kate Peabody, Twyford, England

Trumpet

Ben Clark, Pekin
Brian Efflandt, Moline
Mathew Reynolds, Sterling
Sarah Riebock, Rockford
*John Sierakowski, Warrenville
Rebecca Stekl, Montgomery

Trombone

*Robert Donahue, Aurora
Aaron Gradberg, Kankakee
Scott Silder, Naperville

Bass Trombone

Joel Matter, Batavia

Euphonium

Katie Blankenfeld, Geneseo
*Nathanial Howe, Lansing

Tuba

Justin Boller, Old Mill Creek
*Steven Braddy, Hampton
Joey Celmer, Palatine
Steven Holgate, Tunkhannock, PA

Percussion

Nicholas Anderson, Batavia
William Cuthbert, Jr., Lemont
*Scott Patka, Chicago
Erin Salm, Bartonville
Ethan Smith, Park Ridge
Tim Noonan, Antioch

*principal

ILLINOIS STATE UNIVERSITY COLLEGE OF FINE ARTS

Alvin Goldfarb, *Dean*

DEPARTMENT OF MUSIC

Arved Larsen, *Chair*

WIND AND PERCUSSION DIVISION

Kimberly Risinger, *Flute*
Judith Dicker, *Oboe*
Aris Chavez, *Clarinet*
Michael Dicker, *Bassoon*
Jim Boitos, *Saxophone*

Joe Neisler, *Horn*
Amy Gilreath, *Trumpet*
Steve Parsons, *Trombone*
David Zerkel, *Euphonium & Tuba*
David Collier, *Percussion*

UNIVERSITY BANDS STAFF

Stephen K. Steele, *Director of Bands*
Daniel J. Farris, *Assistant Director of Bands*

Steven Holgate, *Graduate Assistant*
Stephen Jones, *Graduate Assistant*
Dawn Kiefer, *Graduate Assistant*
Sabina White, *Graduate Assistant*
Neil Crotty, *Manager*
Shane Dowell, *Manager*

Thomas Svec, *Manager*
Kelly Cooper, *Librarian*
Laura Maland, *Librarian*
Victor Pesavento, *Librarian*
Amy Harkess, *Office Staff*
Katie Lunzman, *Office Staff*

Jason Settlemoir, *Manager*

BANDS AT ILLINOIS STATE UNIVERSITY

Wind Symphony and Symphonic Winds are select groups of the finest instrumentalists at Illinois State University, performing outstanding and representative works in all styles from "classical" to "avant-garde." In addition to campus programs, the Wind Symphony tours annually. The Wind Symphony has been a featured performing ensemble at the American Bandmasters Association Convention, the Illinois Music Educators Association Conference and the College Band Directors National Association National Convention.

The Symphonic Band is comprised of approximately 90 outstanding wind and percussion players from across campus. It performs quality band literature and presents two concerts each semester. This organization rehearses two times per week.

The University Band is comprised of non-music major and music majors gaining experience on a secondary instrument. This ensemble provides students the opportunity to continue playing while devoting the major portion of their time to other academic disciplines. This organization presents one concert at the end of each term on campus.

Chamber Winds are numerous quartets and quintets which are coached by members of the applied music faculty at ISU. The collective ensembles perform a diverse repertoire and concertize both on and off campus.

The ISU Jazz Band is a select group of approximately 20 musicians who make up a fully instrumentated "big band." Emphasis is placed upon the study of diverse jazz styles and literature, ensemble performance and improvisation. The band has been awarded outstanding performance honors in group and individual categories at numerous festivals across the Midwest. The ISU Jazz Band schedules numerous performances both on and off campus.

The Illinois State University Marching Band, "The Big Red Marching Machine," has a long and proud history of performances at major events at home and across the Midwest. Each year, in addition to performing at all home football games and for over 4,000 high school band members at the State of Illinois Invitational High School Marching Band Championship, the "Pride of Illinois" travels to an away ISU football game and a televised Chicago Bears game. In November of 1992 the band performed in exhibition for the Bands of America Grand Nationals at the Hoosier Dome in Indianapolis, IN.

The ISU Pep Band provides spirit and enthusiasm at all ISU men's and women's home basketball games as well as various other events on campus and in the community. Membership is open to all students who participate in another band during the academic year.